



Early Journal Content on JSTOR, Free to Anyone in the World

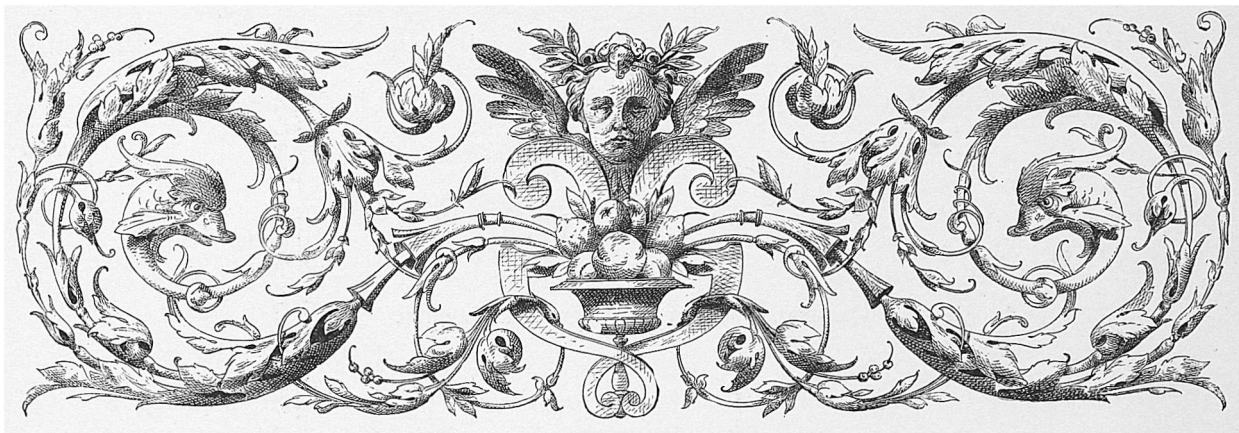
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



BIBLIOGRAPHY.

AMERICAN ARCHÆOLOGY.

ARCHÉOLOGIE AMÉRICAINE. *Déchiffrement des Écritures Calculiformes ou Mayas. Le Bas-relief de la Croix de Palenqué et le Manuscrit Troano.* Par M. LE C^{TE} H. DE CHARENCEY. Alençon. 1879. 32 pages, 22 cuts. 8vo.

THE Count Hyacinthe de Charencey has again manifested his interest in the decipherment of Central American characters by this publication, the greater portion of which is devoted to an attempted interpretation of some glyphs on the celebrated Tablet of the Cross, formerly in one of the temples of Palenque, in the Mexican State of Chiapas. This is not M. de Charencey's first effort in that direction; for he published ten years ago, in the *Actes de la Société Philologique* (Tom. I. No. 3, Mars, 1870), his *Essai de Déchiffrement d'un Fragment d'Inscription Palenquénne*, which covers pretty much the same ground. In a late Smithsonian publication,¹ the writer, in referring to M. de Charencey's first essay, expressed his doubts as to the correctness of the results; and he holds, of course, the same view with regard to that gentleman's recent literary effort, in which the subject is presented substantially in the same manner.

Hardly any attempts at deciphering Central American glyphs had been made prior to 1864, when the Abbé Brasseur de Bourbourg published, in Spanish and French, Diego de Landa's *Relacion de las Cosas de Yucatan*, the manuscript of which he had discovered in the preceding year in the archives of the Academy of History at Madrid. Having left Spain as a member of the Franciscan order, Landa spent many years as a missionary in Yucatan, where he died in 1579 as second Bishop of Mérida. His work owes its celebrity chiefly to the circumstance that he presents delineations of the signs which, according to his statement, the natives employed in writing, and likewise of those expressing the days and months of their calendar. This new revelation was hailed with enthusiasm by savants specially interested in the decipherment of the sculptured characters of Palenque and of other places in Central

America, and of the few Maya manuscripts which escaped the doom of destruction at the hands of fanatical Spanish priests, more especially the celebrated Dresden Codex and the Codex Troano. The work of translation was at once begun with laudable zeal by French savants, among whom the Abbé Brasseur de Bourbourg, Professor Léon de Rosny, and the author of the pamphlet under notice, deserve particular mention; but the progress thus far made hardly justifies the high expectations at first entertained.

Landa's alphabet consists of thirty-three signs, twenty-six of them standing for letters, six for syllables, and one (the last) indicating aspiration. For some of the letters several figures are given. The Bishop comments on the use of these signs in a very unsatisfactory manner, leaving in the mind of the reader the impression that the mode of their application was not fully understood by him. According to his statement, they had already entirely fallen into disuse in his time, in consequence of the introduction of the Spanish alphabet among the natives.

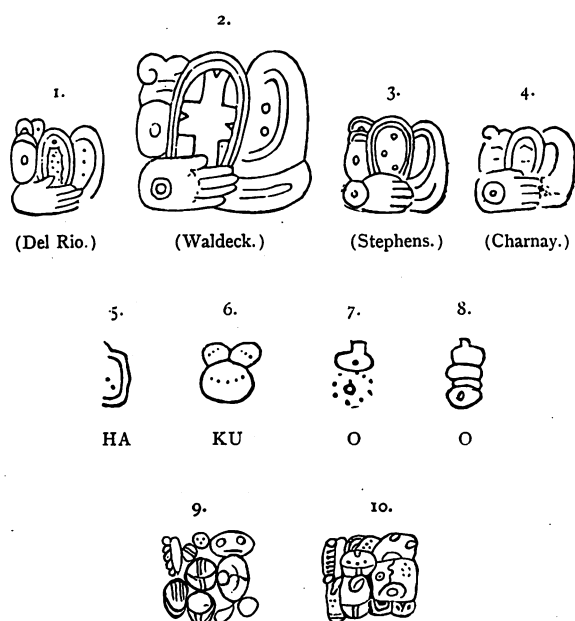
Such being the case, it is no wonder that the attempts at deciphering the still existing manuscripts of Maya origin by means of Landa's key have not led to satisfactory results; yet the difficulty is far greater when the same key is applied to the sculptured glyphs of Palenque, which, though obviously of a Maya character, belong, in all probability, to a much earlier period, when signs more or less differing from those in vogue at the time of the Conquest were used, and when the Maya language itself, it may be assumed, differed from the same vernacular as spoken in the sixteenth century. Landa's signs, moreover, if anything, represent the cursive Maya characters of his time, while the Palenquean glyphs show the lapidarian or monumental style of preceding centuries.

The principal article of the pamphlet under consideration is entitled *Inscriptions du Bas-relief de la Croix*, and purports to interpret a few glyphs of that famous group. Unfortunately, M. de Charencey bases his decipherment upon the incorrect design of the Palenquean bas-relief accompanying Del Rio's report, which first appeared in an English translation printed in London in the year 1822, though Del Rio explored the ruins of Palenque in 1787. It is not known what became of the drawings accompanying his original Spanish manuscript report. The London

¹ *The Palenque Tablet in the United States National Museum.* Washington. 1879.



edition, however, is illustrated by Waldeck after the inaccurate designs of Castañeda, the artist of Captain Dupaix, who, pursuant to a royal decree, explored the antiquities of New Spain in three expeditions (1805-1808), the last of which brought him to Palenque, where he was engaged for several months in an examination of the ruins.



M. de Charencey first considers the character seen above the child or idol in the hands of the figure (priest) on the right side of the Palenquean tablet,¹ relying on the correctness of Fig. 1, which he has taken from the large plate in the English translation of Del Rio's account. Fig. 2 shows the same glyph, as copied about 1832 by Waldeck at Palenque. As will be seen, it exhibits in its central oval or shield the figure of a cross, which totally differs from the corresponding design in Del Rio's illustration. Fig. 3, again, is an enlarged copy of the character on the plate in Vol. II. of Stephens's *Incidents of Travel in Central America, etc.*; and Fig. 4, finally, shows it as it appears on the photograph taken by M. Charnay, who admits himself that, owing to technical difficulties, he was not successful in his operations at Palenque. "Du reste," he says, "je l'avoue, mon expédition à Palenqué fut un insuccès déplorable."² It hardly will be necessary to draw attention to the dissimilarity of the four figures here given. Unfortunately, it may not be possible at this time to obtain a correct representation of the glyph under notice, on account of the weathering of the slab upon which it is sculptured. This slab—the central one of the group—has been lying for many years, exposed to the destroying influence of the changing seasons, at the foot of the pyramidal structure upon which the Temple of the Cross is built.

M. de Charencey tries with great pains to show that Fig. 1 expresses the word *Hunab-ku*, which is the name

of a Maya god. The oval figure to the right, he thinks, corresponds to the syllable HA in Landa's alphabet (Fig. 5), though there are three dots visible, instead of two. Waldeck's representation, however, shows two dots, like Landa's sign. But—always supposing the Bishop's alphabet to be applicable—it appears strange that the sculptor should have selected the syllable HA, while several signs for the letter H were at his command. The interpreter further identifies the figure on the left side with Landa's syllable KU (Fig. 6), although the resemblance is far from striking. It should also be considered that the figure which, according to De Charencey, stands for KU, occurs on the Palenque tablet in four forms, differing from each other by certain peculiarities in the design; and as each of these forms is seen several times on the tablet, it may be conjectured that the variations are intended to modify the meaning of the glyph. The sculptured Palenquean character which the writer is inclined to identify with Landa's KU is quite different from that considered as such by M. de Charencey.

The palm of the hand being called *nab* or *naab* in Maya, he concludes that the design of a hand in the glyph under notice expresses that syllable. The figure of a hand, it should be stated, occurs seventeen times in the Palenquean group, and stands also for the letter X in the alphabet left by the Bishop of Mérida. Concerning the middle character of the glyph, M. de Charencey himself admits the difficulty of its interpretation: "Le caractère médial offre, il faut en convenir, quelques difficultés d'interprétation." Nevertheless, he recognizes in the central figure of the oval Landa's letter O (Figs. 7 and 8). But, as an obviously incorrect design of the character underlies his rendering, the latter inspires no confidence whatever.

M. de Charencey's explanation in this case, though very unsatisfactory, is more plausible than the results of his painful endeavors to read the word *Hunab-ku* in three other glyphs of the Palenquean group, which differ in their forms considerably from the first character selected by him. Two of these glyphs happen to occur on that portion of the Palenque tablet—the right slab—which has been preserved for many years in the Smithsonian Institution, and the writer can positively affirm that they by no means agree in shape with Del Rio's corresponding designs forming the basis of M. de Charencey's translation. In these two characters the figure of the hand, read as *nab* (palm) by the interpreter, represents its upper side with the finger-nails distinctly visible, and not the palm. Yet the Maya word for hand is *kab*.

M. de Charencey further reproduces, according to Del Rio, the uppermost glyph in the vertical row behind the priest, trying to prove that it expresses the word *Cukulcanab*, *Cukulcan* being the name of another Maya deity, corresponding to the Mexican *Quetzalcohuatl*, or "Feathered Serpent." The glyph in question also belongs to the Smithsonian slab, on which it stands out distinct and uninjured. Fig. 9 is a fac-simile of the character interpreted by M. de Charencey, and Fig. 10 a correct copy of the same, as it appears on the tablet in the Smithsonian building. A comparison of these two designs will suffice to convince any one that the French savant abandoned himself to a delusion in supposing Del Rio's representation of the glyph to be reliable.

The writer has not found leisure to examine with care the two shorter articles in the pamphlet, which refer to the

¹ See illustration at the head of the bibliographical article, *The Group of the Cross at Palenque*, page 217 in Vol. I. of this ART REVIEW. The reader will find in that article some account of the slab which formerly belonged to the Tablet of the Cross, and is now preserved in the Smithsonian building.

² *Cités et Ruines Américaines*, page 430.

Troano manuscript, and he therefore must refrain from expressing any opinion as to their merit. It would hardly be feasible, moreover, to lay the matter before the reader without an array of illustrations altogether out of place in a bibliographical notice like that here presented.

CHARLES RAU.

ART TEXT-BOOKS.

CHARCOAL DRAWING WITHOUT A MASTER. *A complete Treatise on Landscape Drawing in Charcoal; followed by Lessons on Studies after Allongé.* By KARL ROBERT. Translated from the Fourth Edition by ELIZABETH HAVEN APPLETON. Cincinnati: Robert Clarke & Co. 1880. 112 pp. Illustrated. 8vo.

THE author of this treatise tells his readers, in the Preface, that "he has not been afraid to enter into the simplest details, being convinced, from his constant intercourse with amateurs and students, that it is precisely that very information, which no one thinks of giving because it is so simple, that is really the most needful to persons pursuing any study whatever without the help of a master." To them and to many who may have thought that they knew a great deal about charcoal drawing before they had read all M. Robert's careful directions and judicious hints, his book will be of great value, though it seems hardly necessary to say that printed pages can never completely take the place of that best sort of instruction which a pupil may hope to derive by watching the *modus operandi* and listening to the spoken counsels of an accomplished artist. When the author says that this kind of drawing has become popular because, while it does not exact much study, it gives prompt and satisfactory results, we think that he makes the path to a knowledge of it appear somewhat smoother than it really is; for although the implements are of the simplest, and the processes easily mastered, practice with the first, and familiarity with the second, are not in themselves sufficient to enable any one to make a good charcoal drawing. The process, "a hateful word in matters of art," says Allongé,¹ "is always believed in by people who think that half the secret lies in knowing what paper, what pencil, and what eraser to use; but it should be remembered that a man can write as well with red ink as with black, and that it is not the pen which makes the style. If I love, develop, and extend this kind of drawing, it is chiefly because I believe it to be the best for interpreting Nature in her colors and her values."

These words give us the essence of the matter, and we should advise all who wish to understand why Allongé's drawings are so excellent to read his chapter on values. When he says that charcoal is the most perfect of all materials for making a colored drawing, he utters no paradox, for it can faithfully render the relations of tones, that is to say values, to each other. They must of course be first appreciated, and to appreciate them demands long preparation; then seized, and this can be done better with charcoal than with any other medium, because with it tones can be laid in so quickly, and a landscape rendered before it has undergone a change of form or expression. Charcoal truly renders color, i. e. the relation of tones to each

¹ *Charcoal Drawing*, by Auguste Allongé. Translated by S. D. W. New York: Hurd & Houghton. 1876.

other, and this is the basis of all painting. "If values are not respected, nothing is true," writes Allongé, "especially in charcoal, which pretends to the resources of the palette."

In Karl Robert's book, values are referred to (page 87), but they are neither explained nor dwelt upon so as to fix the student's attention on the fact that they constitute the alpha and the omega of charcoal drawing. This we think to be an important omission in what is otherwise a very useful and satisfactory book. It opens with chapters on the origin of the art as applied to the human figure and to landscape, which are followed by others describing the furniture of the atelier, necessary implements, modes of fixing drawings, and material for the country. Study after the masters is then discussed, and written lessons are given upon two of Allongé's reproduced charcoal drawings. In these lessons the student, after having learned the nature of the tools which he must use, is taught how to use them. With the author at his elbow and the drawing before him, he is told exactly how to proceed in reproducing it. He then receives a general lesson upon the mode of treating the different features of a landscape, — sky, water, trees, rocks, etc., — together with some directions upon retouching.

"Study from Nature," which forms the concluding section of the little volume, contains some very good advice. From it the student who reads between the lines will conclude that, if he is a painter, with talent, taste, and that acquired judgment which will enable him to recognize what to seek and what to avoid, he may hope to make charcoal drawings like those of Allongé, Appian, and Lalanne. Our own conclusion, from such experience as we have had in the art, is that in it, as in everything else worth doing, "nihil sine magno labore natura dedit mortalibus."

CHARLES C. PERKINS.

INSTRUCTIONS IN THE ART OF MODELING IN CLAY.

By A. L. VAGO. *With an Appendix on Modeling, Foliage, etc.* By BENN PITMAN, of the Cincinnati School of Design. Cincinnati: Robert Clarke & Co. 1880. 72 pp. Illustrated. Square 12mo.

THE temptation to make a book is irresistible. To make one on a subject so difficult as the art of modelling is not invariably attended with success. The most skilful modellers have generally neglected undertaking such a task. Mr. Vago is an amateur, and his book is the result of his observation and experience, as well as his desire to assist the tyro clay-worker in overcoming the first difficulties that he is sure to encounter. He recognizes the moral and intellectual value of the art of modelling, and its consequent effect upon those engaged in pursuits of a literary, commercial, or mechanical character. He is opposed to the generally accepted assertion that "artists must be born," and attributes to the acceptance of this error the fact that many are deterred from making a trial. Persons of weak perception, and those who cannot form correct estimates of dimension and proportion, are recommended to engage in the art for every reason, "since nothing could serve better to develop the perception and correct the judgment." "Hence the advantage of the 'Kindergarten' system of teaching children, wherein modeling is included, by which knowledge is imparted not only through the ear, but also